The Shakespeare Newsletter

VOL. II, No. 7 *"Knowing I lov'd my books, he furnish'd me . . ."* Nov., 1952

Oregon Festival Completes 12th Successful Season

The dream of Angus L. Bowmer of Southern Oregon College for a permanent Shakespearean Festival drew a step closer to realization with the completion of the 12th Festival Season at Ashland, Oregon. Almost 17,000 theatre-goers from every state and thirteen foreign countries came to see the four plays and attend the Elizabethan Concert directed by Hans Lampl, who also composed and directed incidental music for the plays. Since 1947 when the post-war Festivals were resumed, attendance has more than tripled with the current season showing an increase of 35%. Plans to increase the seating capacity by building a balcony are being considered.

The four plays this year were acted on the Elizabethan stage with outstanding success. Twenty-nine performances were given from Aug. 1 to Aug. 30. Prof. Bowmer directed *Much Ado About Nothing*, Allen Fletcher *Julius Caesar*, Richard Graham *The Tempest*, and Philip Hanson *Henry V*. Douglas Russell designed beautiful Elizabethan costumes for three of the plays, but the dress for *Henry V* was of the early 15th Century.

The 1953 Festival will include *Coriolanus*, *The Merchant of Venice*, *The Taming of the Shrew*, and *I Henry VI*—sixth in its series of history plays.

4TH FESTIVAL AT SAN DIEGO

Under the direction of B. Iden Payne of the University of Texas *All's Well That Ends Well* and *As You Like It* were presented at the Old Globe Theatre's Fourth Annual Shakespeare Festival. Twenty-one performances were given starting on July 16th.

The rarely performed *All's Well* "had an astonishing fine reception," wrote Prof. Payne in an exclusive report to *SNL*, even though it is not a widely known play. The Elizabethan production here repeated the Elizabethan production Payne directed at Stratford-on-Avon some years ago and the eminent director believes that the play could not be successful in any other setting.

As You Like It has always been popular and, wrote Payne, "is not altogether spoiled if given representational scenery and modern trappings . . . the story and the charm of the treatment come over so much better when the play is allowed to express itself and I was very happy at the way the audience responded."

Ninety-Third Season Brings 350,000 to Stratford-on-Avon

When the curtain fell at the closing of the 93rd Season of plays on Nov. 1, almost 350,000 people had passed through the doors of the Shakespeare Memorial Theatre. Although released figures for 1951 were a record 325,265, the current season can only be considered equally successful because it was a full two weeks longer. Adverse criticism was a contributing factor, but 1951 is to be remembered as the Festival of Britain year and may therefore have increased attendance.

The plays this year—*Coriolanus* and *As You Like It*, directed by Glen Byam Shaw, *The Tempest* by Michael Benthall, *Macbeth* by John Gielgud, and Ben Jonson's *Volpone* by George Devine—were received with mixed criticism. *Macbeth* received the least favorable notices perhaps because star Sir Ralph Richardson said he had chosen to "play the role in a minor key, and had ignored the tragic mould given to the character by Michael Redgrave and Sir Godfrey Tearle." Richardson's *Prospero* and *Volpone* were better received. Miscasting was alleged to be the chief reason that the eminent actor did not do as well as expected.

Anthony Quayle achieved outstanding successes in the roles of Coriolanus, and Mosca in *Volpone*. Margaret Leighton received excellent press notices for her roles as Rosalind and Ariel but critics had some reservations as to her Lady Macbeth.

The scenery and costume for all plays was ornate and published pictures reveal an opulence and imagination which one thinks might add to the spectacle but detract from the play. In *Volpone* gondolas move across the glittering stage; *The Tempest* decor has been described as a "strange dreamy aquarium," and the Forest of Arden is a leafy golden world.

High production costs continue to be a factor in the five play repertory which necessitates retaining plays from the past seasons. To save on costs of new productions, previous sets and costumes are "cannibalized" thus destroying—at £6000 per play—at least £24,000 per season if one play is retained. With the plays acted from thirty to sixty times, some sets hardly pay for themselves.

Although Anthony Quayle has longed to build an experimental Globe Theatre at Stratford, and a uniform Elizabethan "type" stage was used for all the histories last year, he feels that to adopt standardized setting as an economy measure might not be appropriate to his proscenium-arch theatre and perhaps do a disservice to author and box-office.

In 1953 the Memorial Theatre will present *The Merchant of Venice*, *Richard III*, *Taming of the Shrew*, *Antony & Cleopatra*, and *King Lear*.

Wilson Knight Discovers Probable Portrait

An exclusive radio transcript sent to the Editor by Prof. G. Wilson Knight of the University of Leeds enables *SNL* to present its readers with the first detailed description of a newly discovered alleged Shakespeare portrait available in the United States. The portrait was discovered in the collection of Capt. D. M. K. Marendaz by Prof. Knight near Cape Town while on a lecture tour in South Africa.

The connoisseur Captain, who is convinced that the portrait was executed during the first decade of the 17th century, obtained the painting from the Boilleau collection at Ketteringham Hall, Suffolk, England, where the family reputedly knew that it was a portrait of Shakespeare but presumably were unaware of its importance.

Paulus van Somer, the reputed Dutch artist, was in England after 1606 where he is known to have painted a portrait of the wife of the Earl of Southampton, Shakespeare's early patron, and was court painter to James I. The portrait itself is uninscribed but the general features of the Droeshout engraving in the first Folio and the Stratford bust are found in the new discovery, and they are, says Knight, the "only certain guides" to our visualization of Shakespeare. The description which follows was taken from a BBC broadcast recorded in South Africa on Sept. 19:

". . . the Marendaz portrait is a painting in oils some nine by seven inches, done on an oak panel. It is a head and shoulders study showing a bald dome-like head and high forehead of the right sort. The expression is what we would expect from the authentic evidence. The beautifully-modeled face with its fresh coloured cheeks is marked with no lines of tragic thought, and yet it is somehow satisfying. What appears stupidity in the Droeshout engraving, and a wooden smugness in the Stratford bust, is here recognized as serenity. What strikes one most perhaps are the large and lustrous hazel eyes. The waving hair on either side of the head and the small beard and moustache are a rich brown. The colours of both eyes and hair correspond closely to those which we have reason to suppose were the original tints of the Stratford bust. The dark tunic and the simple white collar, together with the one visible earring, recall the Chandos portrait."

In a letter accompanying the transcript, Prof. Knight wrote that "Provided no *negative* evidence turns up (e.g. Boilleau family saying it's a picture of their ancestor! or art expert saying it's a 19th century imitation), it *must* be very *interesting*." The eminent critic declares that only "reserved and guarded" statements are possible at this time. If people would stop coming to him with, or sending copies of, Shakespeare portraits, says Prof. Knight, he might write a little book on the subject.

EXTRA! Margaret Truman has been asked to act Portia in Clarence Derwent's planned production of *The Merchant of Venice*.

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Terms For An Armistice

The abstract of Clarence Kulisheck's article on page 40 calling for more light and less heat in the battle between the "new" and traditional critics is worthy of consideration. A survey of the battle lines is certainly in order and the neutral *SNL* would like to invite the opposing forces to meet in its confines.

We therefore urge our readers send in their favorite pro and con statements on the subject, with or without a sentence of comment. Excerpts should be completely identified and no more than 250 words in length. Concise, original statements making specific points are also welcome, but we would like to emphasize what is already in print. This symposium will be published in a future issue.

Whatever the outcome, we know that Shakespeare will survive the ordeal.

Renaissance Staging

With this issue *The Shakespeare Newsletter* presents the first of a series of articles on the Elizabethan staging of Shakespeare's plays which one day should be of great historic importance. The articles will be written by the originators and producing-directors of these ventures and are therefore especially valuable.

In early 1951, while making a survey of current productions, we noted a definite trend toward Renaissance staging and wrote a brief article on the subject for the May issue. Notes for a promised second article have far outgrown *SNL* proportions. There have been similar trends earlier in the century, but the current phenomenon is more firmly established. It has to some extent outgrown the Collegiate impetus and seems destined to exert a strong influence on the regular legitimate stage. Any movement to turn the emphasis from pageant production back to Shakespeare's own words deserves the support of all Shakespeareans.

We hope that these articles will strengthen and augment the trend in addition to simplifying the task of the future stage historian.

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Shakespeare in London and Stratford

William White, Wayne University

After seeing eighteen of Shakespeare's plays, Marlowe's *Tamburlaine*, Jonson's *Volpone* and Milton's *Comus* during 1951-52 in London and Stratford-upon-Avon, one may arrive at two conclusions: the more closely the staging approximates the Elizabethan, the better; and "star" performances have more bearing on a play's success than is perhaps realized. Also, to see such rarities as *Coriolanus*, *Timon of Athens* and *Two Gentlemen of Verona* is interesting, but their weaknesses are even more apparent on the stage than in print.

From the production viewpoint Stratford's 1951 historical cycle, featuring Michael Redgrave, was closest to Shakespeare as the Elizabethans saw it: at its truest and greatest. An Elizabethan theatre for Shakespeare was strongly insisted on by Tyrone Guthrie, Old Vic director, in a recent talk before the Shakespeare Stage Society. Producer Michael Benthall's 1952 *Tempest* at Stratford, with elaborate "trappings" for the storm sequence and in Prospero's cave, was effective in its own way. But, it wasn't Shakespeare's way; and if all this didn't intrude between actors and audience, it didn't add much. And finely acted and beautifully costumed as were John Gielgud's *Winter's Tale* and *Much Ado About Nothing* at the Phoenix, they lacked XVI-XVIIth century atmosphere and feeling. The poetry was there, but not the dramatic spirit that comes only when lines, acting, and staging coalesce.

At The Old Vic the staging is relatively simple; a great deal is done with lighting, with perhaps too much darkness at times. This aspect of their year was successful. However, when Donald Wolfit (after his stirring *Tamburlaine*) left the company, their *King Lear* failed largely because they didn't find an adequate replacement for the title-role. Their *Othello* was almost saved by a strong supporting cast, yet Douglas Campbell's Moor was a pale figure in comparison with Orson Welles' at the St. James': possibly the year's finest single portrayal.

Stars at Stratford

The star's importance was emphasized at Stratford, too, where Sir Ralph Richardson and Margaret Leighton had an uneven season. Richardson's Prospero was pleasant: he was such a "nice guy" one wondered how he would do in *Macbeth*. The doubts were justified: he was no Macbeth and could never have done those "foul deeds." Casting Miss Leighton as Lady Macbeth was an even greater act of madness. One cannot conceive of a delightful Rosalind and an ideal Ariel playing the part of that bloody Queen: she tried it—and flopped. Again, Richardson's Volpone was gentle and witty, not the foxy and wicked schemer one expected. On the other hand, *Coriolanus* was only as good as Anthony Quayle's ability made it, and his weaseling and sniveling Mosca far outshone everyone in Jonson's play.

Cymbeline, done in Regent Park's outdoor theatre, further showed how unnecessary elaborate sets are, for it was played in front of little more than a screen of shrubbery surrounding an arbor. And (heresy to Shakespeareans) the most satisfying event of all was Milton's *Comus*, presented in the same setting, with ethereal spirits, fantastic beasts and lovely voices combining to make an unforgettable evening.

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TAYLOR UNIVERSITY SHAKESPEARE FESTIVAL

Prof. Elsa L. Buckner, Head of the Speech Department of Taylor University at Upland, Indiana, is sponsoring a one-day Shakespeare Festival at the University on Friday, November 21st. Approximately 85 colleges and numerous cultural groups in a 150 mile radius have been invited to participate in the program which will feature Shakespeareana of every description.

The Festival—Indiana's first so far as is known—will feature a lecture by Roy Battenhouse, a panel discussion with Robert Weston Babcock as moderator, musical programs by James Brock and others, the Bob Jones University "Pound of Flesh" film, a University production of the *Comedy of Errors*, etc.

All are cordially invited to attend this First Annual Festival. No admission charges are contemplated. Prof. Buckner writes saying that the Festival was inspired by and is being conducted under the guidance of the article on "How To Conduct A Shakespeare Festival" in the April issue of *The Shakespeare Newsletter*.

GLOBE REPLICA AT WESTPORT

Plans for the building of the Globe replica theatre at Westport, Connecticut, by the American Shakespeare Festival Theatre and Academy are steadily moving forward. Over $50,000 has already been pledged in the campaign to raise the $526,000 necessary for the project. A ten week Festival is proposed in the 1600 seat playhouse, plans for which have been revised to permit presentation of opera, symphony, and similar events. An *SNL* feature on the project will appear shortly.

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Exhibition Planned

The "Jonson and Shakespeare at Chess" portrait which has excited art critics and Shakespeareans at various intervals in the last half century may soon again cause a flurry of interest. Negotiations are under way for a possible exhibition in New York City.

In mid-August the eminent art critic Walter Pach was called in for consultation. He called on the editor of *SNL* to accompany him and Frank de Heyman, owner of the painting, to a warehouse where the painting is stored—heavily insured.

The painting we saw on August 25th was beautifully set in a frame which cost $700. Expert restoration has restored the painting to brilliant color. The 30¾" x 38" treasure was closely examined by Mr. Pach who declared that "the impression I had received from photographs that it was an early 17th century Dutch painting with strong Italian influence is unmistakably confirmed on seeing the original."

Because other portraits reputedly of Shakespeare at about the same age are dissimilar and unauthenticated, mental comparison by the editor was fruitless. Experts, however, have compared known portraits of the two dramatists and have found striking coincidences in facial measurements.

(Mr. Kliegman, practicing attorney and candidate for the doctorate at Columbia University, prepared this article at the Editor's request. His prime interest is Shakespeare's use of music.)

SHAKESPEARE AND THE RIVAL TRADITIONS

by

ALFRED HARBAGE

Shakespeare and the Rival Traditions is the winner of the Modern Language Association Macmillan Award for 1951. In this book, Professor Harbage distinguishes between two traditions: that of the "popular play," written by Shakespeare for presentation in the public theatres, and that of the "coterie play," written for the private theatre by Ben Jonson, Middleton and Beaumont and Fletcher. Harbage analyzes the ideas of the Elizabethan age on the divine plan, the nature of love, and social and political institutions. He shows how the popular and the coterie dramatists split into opposite camps in response to audience demand.

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A "JONSON-SHAKESPEARE" PORTRAIT

Benjamin Kliegman

The portrait representing Shakespeare check-mating Ben Jonson at chess (symbolic of the former's victory in the War of the Theatres) is attributed to Karel van Mander (1548-1606), founder of a Dutch school of painting and teacher of Franz Hals. It is claimed to have been painted from life about 1603. In 1878 it was acquired by Col. Ezra Miller for $18,000 but documents supposed to establish its authenticity were destroyed by fire in 1890. Oral tradition has it that Joseph Napoleon gave the picture to a sea captain in payment for his passage to America some time after the decisive battle of Waterloo.

"Jonson and Shakespeare at Chess"

The argument in favor of the authenticity of the portrait revolves around the fact that the lineaments of the "Shakespeare" head correspond exactly with those of the Kesselstadt Death Mask discovered in 1849 which has marked similarities with the Stratford bust. Sir Sidney Lee also agreed that there is a great resemblance to the Chandos Portrait. The artist therefore—unless he had another unknown earlier portrait before him—must have painted from life. Furthermore, since authorities such as Gollancz agree that the Jonson figure is a true representation, similar to the Honthorst portrait, and the other man is clearly a writer, the correspondence with the Mask proves him to be Shakespeare.

On the other hand, the portrait is not mentioned in van Mander's biography, but this is also true of other of his accepted works. There is no doubt that it is in van Mander's manner, and it was definitely identified as his work by Dr. Paul Wislicenus, a first rank art critic. There is no record of van Mander having ever been in England or of Shakespeare having been in Holland. However, one of his patrons was Jan de Witt who made a sketch of The Swan, and the artist did have an uncle living in London who was friendly with the stage folk. The most serious doubt relates to the authenticity of the death-mask, which such scholars as Chambers reject. The sponsor of the death-mask—(which the British Museum exhibited for many years)—is Wislicenus, who is also the chief exponent of the portrait.

Dr. M. Toch, expert in art fraud detection by X-Ray and micro-chemical analysis, who taught at Columbia and The National Academy of Design, submitted the portrait to modern scientific tests. He definitely placed it between the years 1600 and 1610, unmistakably a product of the New Netherlands School of Painting and gave his opinion that it was painted by van Mander. The possibility of a later forgery seems clearly eliminated. Moreover, Toch endorsed completely the findings of Wislicenus, and other Europeans and Americans have concurred.

Absolute proof seems impossible. Acceptance of the portrait as a genuine van Mander would add immeasurably to the claim. In any event the portrait is of very great interest, having been painted during Shakespeare's lifetime, with one of the figures being without question Ben Jonson. Dean Gildersleeve of Barnard College was impressed, and exhibited the portrait there.

The price paid by Col. Miller, who received pedigree documents, showed that it was considered of great value, which Dr. Toch corroborates by stating that great care had been taken for several hundred years to preserve it. About 1903 the *Brooklyn Daily Eagle* reported that the elder J. P. Morgan had offered a million dollars for it, if authenticated.

The painting certainly has great interest, and, if finally authenticated by expert comparison with van Mander's known work in Holland, and then by Shakespeareans, it should prove of inestimable value.

The Itinerant Scholar

At the 6th Annual Meeting of the *Rocky Mountain Modern Language Assn.* two Shakespearean papers were read. The following précis have been received:

FREUD, HAMLET, and PROFESSOR SNARF

Tom Burnam, Colorado State College

Though many Shakespearean scholars meet psychoanalytic interpretations by retiring to their Chambers, most of the questions unanswered by the conventional critical approaches seem resolved if we admit the possibility of an Oedipal situation in *Hamlet*. Nor need we assume that Shakespeare was aware of his keen penetration into depth psychology; such awareness, in the artist, is often not overt.

The commonly-proposed "incest-horror" argument is not supported either by Claudius' casual public reference to his marriage (I, ii) nor by the apparent ambiguity in Elizabethan use of the term "incest." And Hamlet's rejection of Ophelia, followed by that sudden reversal at the grave inexplicable in conventional terms, can be explained on the basis of an Oedipally-inspired fear of women. Also, as both Freud and Ernest Jones point out, Hamlet's vacillation is consistent with the terrible burden laid upon him, to kill the man who may represent his own unconscious wishes.

There are so many interpretations of *Hamlet* that one wonders how such an apparently chaotic work could survive. I think Jones is correct in finding the power of *Hamlet* to lie in the inner tensions raised by Shakespeare's powerful presentation of Hamlet's Oedipal fears and conflicts. And it seems to me that those who wish to counter such arguments as I propose are obliged to use other means than irony or willful rejection.

The *Merchant* on Tour

Robert Porterfield's Barter Theatre of Abingdon, Va., is celebrating the 200th anniversary of the first performance of *The Merchant of Venice* in America by touring the play from Virginia to California. Margaret Perry directs with Sylvia Short as Portia.

THE BRAGGART-SOLDIER IN JACOBEAN DRAMA

T. M. Pearce, University of New Mexico

Shakespeare distributed the character of the military braggart among half a dozen or more of his plays. Falstaff, Pistol, and Bardolph are the most notable creations. The hallmarks of the braggart-soldier are in Falstaff's report of his performance at Gadshill, and in his famous speech "Honour pricks me on. Yea but how if honour prick me off when I come on?" *The Merry Wives of Windsor* offers Falstaff as a braggart lady-killer and, individualized or not, Falstaff advances the English pattern of the vain-glorious soldier who was also a show-off in his manners as a gallant and a courtier. Pistol and Bardolph lapse back closer to the Plautine figure of the boastful bully, but Pistol is, in addition, a connoisseur of the drama, as his melodramatic speeches from old plays illustrate, and Bardolph's chief sign of excessive accomplishment is symbolized by his flaming nose.

It is with Jonson's Bobadill that the Elizabethan shaping of the braggart-soldier type culminates and the Jacobean pattern begins to emerge. In Middleton's *Blurt, Master Constable* (1602), Beaumont and Fletcher's *A King and No King* (1607-11) and *The Scornful Lady* (1609-10), Lord Barry's *Ram-Alley* (1611) and Dekker's *The Roaring Girl* (1611) appear braggart-soldiers tailored to the exaggerated accomplishments of vagabonds as well as gentry. The original bully and lecher of Plautus becomes the Renaissance and Jacobean bumpkin, pedant, knight-errant, inn-of-court tavern haunter, would-be actor, dandy, craven, puff, and roaring rogue.

Shakespeare Clubs

SNL's Club Activities column will appear in the December issue. Officers are urged to submit club Programs, summaries of meetings, and historical notes as soon as possible. The Editor will assist in the formation of Shakespeare Clubs where none exist.

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SHAKESPEARE WITH SERMONS

From "the world's most unusual University" comes word that a new full-color thirty minute film sermon entitled *Pound of Flesh* is ready for release. Bob Jones, Jr., President of Bob Jones University at Greenville, S. C., not only preaches the sermon in this film but also plays Shylock in the courtroom scene. Dr. Jones' film intends to show "that 'by the deeds of the law, there shall no flesh be justified'—that the man who depends upon the law for his righteousness will be condemned by the very law upon which he depends—but that Christ paid the penalty and satisfied all demands of the law when He died for us." Dr. Jones has also starred in his full color hundred minute *Macbeth* which is preceded by a gospel introduction on the theme that Macbeth became a tragic figure because "he did not know and love Christ." The University drama group produces an average of three Shakespearean plays on its new stage annually.

THE OLD VIC

The Old Vic Company on tour in South Africa returned to England on Oct. 3rd after a successful fourteen weeks. Tyrone Guthrie, former director of Old Vic, spent ten days with the group lecturing in Johannesburg. Old Vic's *Timon of Athens* was invited to give three special performances in Zurich in July, and the first act of its *Two Gentlemen of Verona* was televised from the stage on July 16th. The current season has opened with *Romeo and Juliet* and *The Merchant of Venice* will follow later. Hugh Hunt, new Director of Old Vic, is directing both plays. The Bristol Old Vic performed *Measure for Measure* for three weeks beginning on Sept. 30th.

Gateley's Southsea Actors

At St. Peter's Hall in Southsea, England, K. Edmonds Gateley will direct his sixth season of plays by Shakespeare. *Romeo and Juliet* (Oct. 15-18), *A Midsummer Night's Dream* (Nov. 26-29), *Richard II* (Feb. 4-7), and *The Winter's Tale* (March 25-28) will be presented in the Elizabethan manner. Mr. Gateley, master-mind of the Southsea project, formerly played in twenty-five of Nugent Monck's productions in the Elizabethan Maddermarket Theatre in Norwich. Donald Wolfit and his wife, Rosalind Iden, are patrons of the Group.

All's Well at Midsummer Playhouse

Under the supervision and direction of Claireve Grandjouan and Lolah Mary Egan, an outdoor production of *All's Well That Ends Well* was produced at the Midsummer Playhouse last June. The apron stage is an Elizabethan adaptation with five playing areas; the main area a checkered black and white. Costume was 15th century. The play was given in its entirety on a columned and arched stage with no scenery changes. Lights were used rather than curtains to indicate scene changes.

KING LEAR at CAPE COD, MASS.

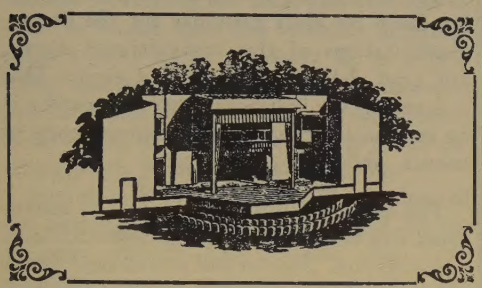
The second Shakespeare production by Thomas Bouchard with daughter, Diane, directing was presented at Brewster, Cape Cod, Mass., on Aug. 22 and 23. A cut version of *Henry VIII* had been previously presented. Miss Bouchard writes: "In staging *King Lear* I concentrated on the suggestive, poetic action of the drama itself seeking to project the tone and rhythm of the tragedy as it exists in the text through an integrated and meaningful use of [medieval] costume, make-up, lighting and symbolic props as well as by acting and direction. We used no artificial scenery but played against the natural, neutral background of our outdoor theatre which enabled the scenes and players to move smoothly and swiftly on and off the central stage area, a series of platform levels carpeted in black velvet." A virtually uncut play was presented in less than three hours with a ten minute intermission after the first act. Prof. C. L. Barber of Amherst played Edmund and poet John Hay, Edgar. The production was based on Miss Bouchard's NYU Honors Thesis, *The Analogy of Action in King Lear.*

RENAISSANCE STAGING at ASHLAND

Angus L. Bowmer, Southern Oregon College

First in a series of exclusive articles on Renaissance staging written by the Producing-Directors of replica theatres.

THE stage of the Oregon Shakespearean Festival Theatre at Ashland is designed to facilitate the production of Shakespeare's plays in a manner which will re-create, as closely as possible, the overall audience impact which was made on Shakespeare's audiences when those plays were performed on the stage for which they were written. Many theatre symbols and conventions, such as the boy actresses and the day-



The Stage at Ashland

light performances, have an effect on a modern audience entirely different from the one they made on Shakespeare's audience. But time and spacial relationships have not changed, and it is primarily to preserve these relationships which are inherent in the plays that an Elizabethan type stage was constructed in Ashland. The stage is not a detailed restoration of any specific Elizabethan structure, but wherever specific measurements have been mentioned in the Henslowe-Alleyn contract with Peter Street for the construction of the Fortune, those measurements have been followed with only such modification as modern construction methods and a limited budget allowed.

The Stage Described

Thus there are twenty-four feet between the pillars of the penthouse, twenty-four feet from the front of the apron (which at that point is sixteen feet wide) to the inner below, and the inner below itself is twenty-four feet wide at the curtain line. The penthouse pillars stand half way between the front of the forestage and the inner below curtain. The stage is a half foot short of Henslowe's fifty-five foot extreme width, and the inner above is twelve feet from the main stage flooring level.

Curtains are used between the pillars of the penthouse. These curtains (used by Poel and later by B. Iden Payne) facilitate the steady flow of action and allow for the playing within better sight lines of main stage, scenes that were probably played originally in the inner below.

Continuous Staging Procedure

Playing Shakespeare on an Elizabethan stage allows for a continuous performance unbroken by scene waits for intermissions of any kind, the entrance of one scene occurring before the exit of the preceding scene is complete, after the fashion of the lap-dissolve in motion pictures. Such a stage gives the necessary fluidity and pace, both of which are absolutely essential to the complete enjoyment of Shakespeare's plays. Many people object to Shakespeare on Broadway or on the road because of the long, desperate waits for scene shifting such as Sakespeare never planned for.

Shakespeare wrote just as men today write for motion pictures. Act and scene divisions are principally the work of scholars since the time of Nicholas Rowe. The plays were written for rapid story-telling tempo, in sequences rather than in acts or scenes.

Rapid Tempo Achieved

Because of this rapid tempo, it was possible to play the 1951 Festival production of *Twelfth Night*, for instance, in one hour and a half with no cutting. But it is not only in the over-all playing time that Shakespeare made effective use of his architectural stage. Just as he plays character against character for dramatic effect, so he plays scene against scene for the same reason. (Taking "scene" here to mean any part of the play which occurs in one place or at one time.)

Scene Breaks Avoided

A break in time between such scenes is just as disturbing to the dramatic intent as a break within the scenes would be. Imagine a motion picture in which each scene was separated from the next with a black-out. Even if those black-outs were as short as ten seconds the result would be disastrous, because motion picture scripts are written to be dramatically effective in continuous performance. Shakespeare's scripts were written in exactly the same pace-arrangement. For example, Shakespeare makes an important and dramatically effective revelation of Hamlet's character when he places his "To be or not to be" soliloquy only fifty-five lines after the violent one ending, "The play's the thing, wherein I'll catch the conscience of the King." The author's intention is thwarted when these two soliloquies are separated by an act intermission as they usually are on the modern stage.

This return of Shakespeare to Shakespeare's stage is not a pedantic exercise, but a method of presentation strangely modern, certainly exciting, to audiences accustomed to the story-telling tempo of modern motion pictures.

The Shakespeare Festival

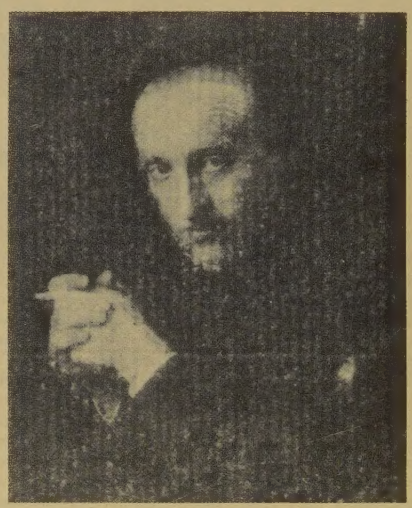
The heterogeneous nature and expanding size of the Festival audiences testify to this excitement. The uneducated as well as the cultured are among the regular patrons. One woman was overheard to say: "I didn't like that Tempest but them actors was so good I come back." A bartender advised one of his patrons: "Of course, for acting I'd see Lear, but it's a little on the sad side, if you're going for the first time. Now, Henry, it's got comedy, excitement, everything. If I was you I'd go see Henry." The head of the English department of one of the West Coast's larger universities said, after seeing *The Tempest*, "I must study that play again. I have never properly understood it before." The 1952 season was witnessed by representatives from every major university faculty on the Pacific coast.

Expanding Audience

The expansion of the audiences from less than 200 in 1935 to over 16,000 in 1952 has been gratifying. But the rapid acceleration since the war has been startling. In 1948, 1949 and 1950 there was a 25% increase each year over the preceding year. In 1951 there was a 33% increase and in 1952, 35%. Contemplated balconies to seat 1000, and an extension of the season seem to be inevitable within the next three years.

New Ventures

The aesthetic and practical values of returning Shakespeare to his own stage have



Angus L. Bowmer

been proved for us and are being proved all over the nation by the recent developments at such centers as the Globe Theatre in San Diego, Hofstra College and many others, not to mention the wide-spread interest in the ambitious plans of Lawrence Langner for Westport, Connecticut.

(Prof. Bowmer came under the influence of B. Iden Payne in 1932 and from that time has been developing the technique of Elizabethan staging. Except for the war years, he has produced twelve Festival Seasons since 1935, making the Festival the oldest in the United States.)

CURRENT BIBLIOGRAPHY

(The following books may be more extensively reviewed in future issues as space permits.)

Crane, Milton, SHAKESPEARE'S PROSE, Univ. of Chicago Press, 1951, pp. 219, $3.00. (2nd ptg. 1952.)
As much as we love Shakespeare, we are immediately on the defensive when we read Crane's first sentence: "Shakespeare's prose is beyond question the finest body of prose by a writer in English." But we do admit that "it contributes enormously to the depiction of personality, and it is an indispensable element in the creation of atmosphere." The prose conventions which Shakespeare found when he came to London—for letters, proclamations, madness, and comic material—he skillfully developed. Indeed, as had been previously pointed out, his dynamic verse is an outgrowth of his earlier well-developed prose. Shakespeare used simple, easy, natural prose for dramatic contrast, and "he constructed his work according to a consistent principle that supplemented and strengthened the movement of each play." There is no one prose style, but each character has a style appropriate to him. After a summary of the use of prose by Shakespeare's contemporaries, each of the plays is discussed individually. An annotated bibliography notes previous contributions to the subject.

Draper, John W., THE "TWELFTH NIGHT" OF SHAKESPEARE'S AUDIENCE, Stanford U. Press, 1950, pp. 280, $5.00.
In this well-documented (1159 footnotes) and useful volume (every character and aspect is considered individually), Prof. Draper reconstructs the missing background of the play by citation and analysis of contemporary evidence relating not only to "outer social life but also . . . inner psychological experience." Prof. Draper suggests that the play is not one specifically of love or marriage ("most sensible Elizabethans would have agreed that marriage and love were unrelated"), or youth and age, but rather "the comedy of the social struggles of the time. . . . This is Shakespeare's play of social security; and in time of peace, marriage was the chief means by which this prize was gained or lost. . . ." This theme allies it with other plays in which the theme is similar. Draper agrees with the late Prof. Schelling who believed that "full and systematically marshalled evidence" must be brought forth to prove that the asserted meaning of the text is not *a* meaning but *the* meaning to Shakespeare's original audience. A series of similar volumes (*The Hamlet of Shakespeare's Audience* was completed in 1938) would be a boon to Shakespeareans.

Horne, David H., THE LIFE AND MINOR WORKS OF GEORGE PEELE, Yale University Press, pp. xvii, 305, $5.00. (Pub. Oct. 22, 1952.)
In this first of a three volume edition, General Editor Charles T. Prouty of Yale quotes the late Prof. Tucker Brooke's remark that with the exception of Marlowe, Peele (1556-96) is the only one of Shakespeare's predecessors "to whom the great word, genius can be seriously applied." There has been no edition since A. H. Bullen's in 1888. The present volume contains the "Life" and "Minor Works" by David Horne. All known editions have been collated, old spelling has been preserved, and the introductions intend to "present all the facts relevant to date and sources, and attempt . . . to relate the individual play to the Elizabethan dramatic traditions, as well as to evaluate its significance." The "Life" refutes the tradition that Peele was a dissolute rake and presents a background of interest to Shakespeareans. We are reminded that Peele's sister married a Mathew Shakespeare in 1569 of whom virtually nothing is known. The probable relationship of Peele and Shakespeare in *Titus Andronicus* (which has Peele's hand in it as Wilson and Maxwell think, *cf. SNL*, I:1:4) is reserved for a later volume. The relationship (pointed out in 1902) between Peele's *The Praise of Chasity* and the previously published *Venus and Adonis* is only mentioned. Perhaps it will be discussed when Peele and Shakespeare are more extensively considered.

Spurgeon, Caroline F. E., SHAKESPEARE'S IMAGERY AND WHAT IT TELLS US, N. Y., Cambridge University Press, pp. xi, 408, illus. and 7 Charts, $9.00.
This reprint of what is now a classic of Shakespearean criticism will be welcome to those who have long wanted a copy of the book. The impetus which this volume gave to similar studies and the controversies which were raised over its ramifications have divided critics into two camps which have tended, fortunately, to drive the reader back to the text muttering, "A plague on both their houses." We can see that the reader of the plays might want to know what the play meant to the original audience, and we can realize that it is important to find the message Shakespeare has for us today, but to find a meaning in the plays which the new critic asserts was Shakespeare's whether Shakespeare knew it or not, there's the rub. As Dover Wilson tells us in his Introduction to Clemen's volume on Shakespeare's Imagery . . . "it is just this method of isolating and cutting out that may easily destroy the living organism of the work of poetry." Perhaps the accessibility of this newly printed volume will dissolve some nebulous ideas and evoke more concrete studies which will increase rather than decrease our understanding of the plays.

NEW EDITIONS

THE COMPLETE DRAMATIC AND POETIC WORKS OF WILLIAM SHAKESPEARE, Phila., John C. Winston Co., pp. xvi, 1344, $5.95. The Red Letter Edition.
Frederick D. Losey's edition is here reprinted and beautifully bound with the additional feature that over a thousand of the most famous quotations have been printed in red. There may be critics who will, like those who objected to Alexander Pope's use of inverted commas to set off poetic passages, object to this kind of emphasis, but personally we enjoyed browsing through the volume and reminiscing over the strikingly printed passages of great soliloquies, poetic beauty, and homely wisdom. And most readers will wish that more of their favorite passages were included. In addition to 10 pages of general introduction, each of the plays is preceded by about 1500 words of comment ("I will accept no correction which involves an interpretation . . . at variance with common sense."). There is also a 48 column Glossary, a 51 column Concordance, and a self-pronouncing Index of Characters. The volume should make a fine gift for the general reader.

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RENAISSANCE MELANCHOLY

Carmen Rogers, Florida State University

One of the extrinsic pleasures of writing a book with the scholarly backgrounds of *The Elizabethan Malady** is to discover that it is not being ignored. Dr. Babb's work continues gratifyingly to win the attention of reviewers here and abroad. However many dissenters it may yet evoke, it is clearly an important source upon the concepts of Renaissance melancholy in science and letters. Valuable materials accessible only in Latin texts enrich its pages.

The dramatists, notably Shakespeare, afford Dr. Babb his chief exemplar for the literary manifestations of this many-faceted disease, fad, grief, delight, and symbol of genius. That it garnishes the literature is hardly amazing in an era characterized by the inseparableness of science, philosophy, and letters.

Dr. Babb's Approach

The *materia medica* of Elizabethan melancholy was basically Galenic, though with some contradiction. Popular and professional theory did not always agree. Dr. Babb's approach to his study is, by design, more clinical than aesthetic and philosophic. It is largely beyond his province to discuss the profounder melancholies of the human soul that in great drama transcend in importance mere psychological theory. Yet much of what Thomas Wright, for instance, wrote in *Passions of the Minde*, Shakespeare dramatized in tragic splendor as the hate of Timon, the wrath of Lear, jealousy of Othello, and king-lust of Macbeth.

No one made freer use than Shakespeare of the beliefs and conventions of melancholy. Even when the stock vocabulary is absent, his situations and characters are often indebted to his knowledge of this intriguing subject. His own mood in depicting it was as variable as the phenomenon itself. He could and did satirize it nonsensically in such "illustrious wights" as Don Armado; he displayed its sinister force in Don John and Edmund.

To the character of Hamlet it gave depth, complexity, and wry relief. The hose ungartered was familiar trivia of the sable-humoured lover, whose illness was a malady upon which, Dr. Babb observes, Shakespeare bestowed more mirth than pity. The traditions of idealized love, unpathological in origin, he also attributes to medieval Christian influence rather than to the inspiration from Plato and Bembo of a humanized version of Uranian Love.

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* Lawrence Babb, *The Elizabethan Malady, A Study of Melancholia in English Literature from* 1580 *to* 1642, Michigan State College Press, 1951, pp. 206, $3.50.
(Prof. Rogers wrote a dissertation on *Elizabethan Melancholy* in 1933 and has had an article on "English Renaissance Melancholy" in the 1952 *FSU Studies #5.)*

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The Primary Meaning of

SHAKESPEARE'S SONNETS

S. F. Johnson, New York University

In his brief book on the *Sonnets*,* Professor Hubler tries, with stubborn and plain-speaking honesty, to make out the general sense of that much-worried collection of poems. Having no axes to grind, he accepts the scholarly consensus as to the date and nature of the collection and proceeds to discuss the *Sonnets* as poems referring to a loose narrative about a triangular relationship among the poet, the young man, and the "Dark Lady." His method is to make clear the main sense of the *Sonnets* by relating the ideas and attitudes in them to similar ideas and attitudes in Shakespeare's other works. In doing so, he is generally successful. The book is, for the most part, a general, discursive essay on these poems, as disarming as it is candid and at times, deriving power from its subject, moving.

Hubler returns to the primary meanings of the *Sonnets*, to the Elizabethan and Shakespearean attitudes that underlie them. His informed common sense pervades the book and is validated by his refusal to reduce Shakespeare "to a simplicity with which, because it is our simplicity, we can live in comfort." He is not afraid, and advises his readers not to be afraid, to approach Shakespeare "with the courage of his own vulgarity." Even more important is his working hypothesis "that Shakespeare's mind was probably as good as our own" and therefore "it might not be useless to consider for a while even some of his most commonplace ideas."

Growing Interest in the Sonnets

The book is an attempt to redress the balance between the scholarly, factual treatment of the *Sonnets* and the critical treatment of them as poems. It begins by stating that "there has been little critical attention paid to them as poems," a statement that is true in the long view but one which scants the fact that there has been a growing critical interest in the *Sonnets* during the past twenty-five years. The reader of this book should have his attention called to the work of Graves and Riding in *A Survey of Modernist Poetry*, Empson in *Seven Types of Ambiguity* and especially in *Some Versions of Pastoral*, L. C. Knights in *Explorations*, Ransom in *The World's Body*, and Mizener in *The Southern Review*, V (1940); Mizener's essay is an excellent reply to Ransom's quirky but stimulating piece.

This book should take its place as the best single introduction to the sonnets for the general reader, and, at the same time, one that will be useful and suggestive to the critic and scholar. It will have fulfilled its worthy purpose if it brings a new generation of better informed readers to the *Sonnets* as poems. Its great merit is that it does what Hubler, in another place, says all criticism should do; it teaches us sensibly "about the thing criticized" and, when clarity is called for, the critic has "the courage of his simplicity." Hubler's book and Shakespeare's *Sonnets* both deserve to be widely read.

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* Edward Hubler, *The Sense of Shakespeare's Sonnets*, Princeton University Press, 1952, pp. 169, $3.00.

(Dr. Johnson, now a Contributing Editor of *SNL*, is known to our readers. In the midst of a busy life he is preparing a book on Shakespeare's tragedies.)

REVIEW of PERIODICALS

SHAKESPEARE'S DEVIATIONS FROM BROOKE

In an admirably reasoned analysis of Shakespeare's changes from his source, GEORGES A. BONNARD concludes that *Romeo and Juliet* was made to deviate from Brooke's *Romeus and Juliet* so that the tragedy might gain in significance. This significance Shakespeare attempted to convey in the conflict between love (good) and hatred (evil). Shakespeare contracts the time scheme from nine months to five days so that Romeo and Juliet's love may not suffer in the reader's esteem from having been concealed so long, particularly at a period when their families were at peace. Shakespeare's substitution of the idea of an adverse destiny, whose presence is felt by the lovers, for Brooke's Fortune with her wheel, also aids in the attempt to invest the tragedy with a more universal significance. And the impetuosity of the lovers who do not identify themselves with family once they have met, abets "the evil which afflicts Verona" and "is rife in almost all the individuals that make up the world they live in." Love, which seemed to have been conquered by hatred, is triumphant "as old Capulet and old Montague stand reconciled" over the bodies of their children. ["*Romeo and Juliet*: A Possible Significance?", *Review of Eng. Studies*, New Series, II (October 1951), 319-27.]

HAMLET IN FRENCH

Jean-Louis Barrault, who comes to New York's Ziegfeld Theatre on December 1 with Gide's translation of *Hamlet*, writes that his dream of creating a true Maison de Théatre was accomplished by placing "ourselves under the aegis of Shakespeare and Marivaux."

RENEWAL REMINDER

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"FALSE FACE DOTH HIDE . . ."

Arguing from new evidence and the reinterpretation of old, LESLIE HOTSON throws new light on the functions and appearances of the "stage-keepers" of the Elizabethan public playhouses. He finds that they were not menial sweepers of the stage but that they were two "stout fellows" especially uniformed (generally "bluecoated") and hideously masked, "who remained in view on the stage throughout the performance." Their functions were (a) to draw the curtains of the inner stage, (b) to prevent quarrels and discourage violence and purse-cutting among the "understanders" of the yard, (c) to act occasionally as supernumeraries (usually guards or soldiers, but possibly the First and Second Murderers in *Macbeth*), (d) to supply the stage-sitting spectators with pipes and tobacco. Their vizards, like the black mask of the headsman or the terrible false face of the town whipper, served to reduce them to suitable impersonality and "to ensure the impassivity requisite in a stage figure who is not a person but a breathing property or stage-machine." ["False Faces on Shakespeare's Stage," *Times* (London) *Literary Sup.*, May 16, 1952, p. 336.]

SWEEPING OF THE STAGE

In a reply to Dr. Hotson's reassessment of the functions of the "stage-keeper," HOWARD H. SCHLESS points out that Hotson has not satisfactorily accounted for the strong association of the stage-keeper with sweeping the stage (for which he adduces evidence from a contemporary account of the Commonwealth stage) and questions Hotson's view of the stage-keepers as stout fellows who performed "heavy police duties" among others. The stage-keeper in the Induction to Jonson's *Bartholomew Fair* is clearly a very old man, and such servitors on the stage could hardly function so well as the gatekeepers and doorkeepers stationed among the "understanders" to discourage violence and dishonesty. Further, Schless argues, the impersonality and impassivity of "the vizarded and blue-coated figure" would be a difficult convention to maintain if he were expected to take a hand in brawls among the audience. Schless concludes that the stage-keeper may well have appeared as Dr. Hotson describes him and may well have served several of the functions Hotson allots him, but that there is no clear evidence for denying him the task of sweeping the stage, for assigning him to police duty, or for elevating him above the rank of the menial workers of the public playhouses. ["False Faces on Shakespeare's Stage," *TLS*, June 6, 1952, p. 377.]

THE "EARL OF OXFORD'S" *TEMPEST?*

Because one of the chief arguments against the Earl of Oxford's having written Shakespeare's plays is that the Earl died on June 24, 1604, GWYNNETH BOWEN of the Oxfordian Shakespeare Fellowship takes great pains to demonstrate that *The Tempest* (usually dated about 1611), was written on or before the year of the Earl's death. She declares that if the play *was* known to have been acted on Nov. 1, 1611, it does not mean that that was the first performance of the play. Eden's *History of Travayle* (1577), Raleigh's *Discovery of Guiana* (1596), and the Earl of Sterling's *Darius* (1603) which latter contains the passage so similar to the worldly pomp speech in *The Tempest*, and Florio's translation of Montaigne (1603), provide sufficient background. The tempests recorded in the later years may have made the play topical enough to be revived in 1611. If *The Tempest* is a marriage play, the Earl must have written it with his daughter's December, 1604, marriage in mind. And her husband was Philip Herbert, later Earl of Montgomery, one of the "Incomparable pair of Brethren" to whom the 1623 Folio was dedicated. This would also explain the play's position as first in that volume.

More nebulous evidence is supplied in the form of biographical data which seems to be echoed in the play. For example, the Earl was dispossessed from his home in 1591 (twelve years before 1603) just as Prospero had also been dispossessed twelve years before; and his daughter Susan was about the same age as Miranda. Furthermore, lines indicate that the author of the play did know he was a dying man and Oxford's farewell to life and the stage are thereby implied. ["Shakespeare's Farewell," Hull, [1951], pp. 20, 25c. Available from the author at Inglethorpe, Buxton, Derbyshire, England.]

REVIEW *of* PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Joel Dorius, Yale; S. F. Johnson, N.Y.U.; Arthur Sherbo, U. of Illinois.

THE MILITARY IN *OTHELLO*

JOHN R. MOORE of Indiana University takes issue with certain of Henry J. Webb's conclusions ("The Military Background in *Othello*" *PQ*, XXX, 40-52), and offers his own views on Othello, Iago, and Cassio as military men. Where Prof. Webb sees Iago as a deserving and wronged man cheated of promotion, Prof. Moore sees him as a villain who "succeeds as a courtier rather than as a soldier" and points out that no one in the play "takes him seriously . . . as a candidate for high military office." He refutes Webb's assertion that Cassio was an unexperienced theorist, citing the Venetian practice of hiring foreign professional soldiers. Cassio, like Othello, was such a soldier, but, unlike his commander, overly fond of wine. Finally, the view that Othello, like Troilus and Antony, was "losing his soldiership through voluptuous ease" is contradicted by statements in the play which make it impossible to equate Desdemona with a Cressida or a Cleopatra. Othello's falls as a "private individual," not as a military man. ["Othello, Iago, and Cassio as Soldiers," *Philological Q.*, XXXI (April 1952), 189-94.]

WALT WHITMAN—SKEPTIC

Through the influence of his close friend, W. D. O'Connor, and others, Whitman came to believe that the actor from Stratford could not have written the plays, though he was probably never a completely convinced Baconian, writes FLOYD STOVALL of the University of North Carolina. Directly or indirectly the poet was familiar with the theories of Baconians like Delia Bacon and Donnelly, and in 1884 he wrote that critics might see in some of the plays "the scientific (Baconian?) inauguration of modern democracy." He believed that "another mind" lay behind Shakespeare's, but, though overimpressed by the dynamic O'Connor and probably influenced by his devotion to Whitman's own poetry, the poet seemed content to leave the problem of authorship at least partly a mystery. ["Whitman, Shakespeare, and the Baconians," *Philological Q*, XXXI:1 (January 1952), 27-38.]

"REASONS . . . STRANGE WITHOUT HERESY"

On the strength of the fact that a reputable English lawyer who is also a Buddhist has recently joined the Oxfordians, GEOFFREY ASHE, author of *The Tale of a Tub*, questions the psychological relation between religious and anti-Stratfordian heresies. He points out that all of the Shakespeare heretics are amateurs, that they "made their mark in other lines than Shakespearean research." And he parallels these heresies with the proliferation of religious sects "when amateurs went to work upon Holy Writ, and emerged with startling interpretations." The anti-Stratfordians have founded occult and dangerous sects; not "a single leading anti-Stratfordian has been a practicing Catholic." Ashe concludes that "it is a will to grandeur . . . that has produced such wild fantasies . . . imitating on a small scale the perversions of Christianity." ["Shakespeare Versus Private Judgment," *Catholic World*, 175 (April 1952), 47-52.]

SHAKESPEARE'S RELIGIOUS FAITH

Arguing that Shakespeare's family on both sides was Catholic and that his father was a recusant until his death in 1601, WILLIAM JOHN TUCKER of the University fo Arizona turns to Shakespeare's works, especially *Henry VIII*, *Henry V*, and *Hamlet*, for evidence of his "Catholic sympathies." Shylock is quoted against the "intolerance of the age." J. Q. Adams is cited to the effect that *Hamlet* "is distinctly Roman Catholic in its setting," but, Tucker adds, "unfortunately, he displays considerable ignorance and prejudice in his treatment of the matter." Shakespeare is said to have treated Catholic truths reverently (and, in dramatic terms, unnecessarily) in his works, despite the fact that he was exposing himself to ostracism by so doing. Furthermore, "he saw his friends led to the Tower, to the block, and to the scaffold, but he remained firm in his attitude." Tucker concludes that "the works of Shakespeare are eminently Catholic in that they keep perpetually before use a sense of God's presence. . . ." ["Shakespeare, a Catholic?" *Catholic World*, 176 (October 1952), 14-19.]

(With the current issue SNL adopts the Modern Language Assn. Style Sheet for bibliographical references.)

SHAKESPEARE REINCARNATED

JOHN EARLE UHLER of Louisiana State University declares that Goethe "was a sort of literary incarnation of Shakespeare" and cites many parallels of biographical and literary significance. Both had wide experience in the theatre as actors and directors, both composed sonnets, both were romantics at the beginning and ends of their careers, and both expressed "disapproval of violent movements on the part of the masses." Goethe came to Shakespeare early in the original and in translation and soon became champion of a theatre "more like that of Shakespeare in purpose and achievement." Goethe defended Shakespeare from attackers, reproduced Hamlet-like figures in Wilhelm Meister and Werther, and adopted and staged several of Shakespeare's plays at Weimar, and imitated his spirit in Gotz and Egmont, and in *Faust II*, especially. In *Faust* as in *The Tempest*, allegories on the lives of the authors have been found. Both Goethe and Shakespeare "were magicians who, with the most potent art of language . . . presented pageants with such stuff as dreams are made on . . . more real than reality itself—and as enduring as the hills." ("Goethe and Shakespeare," in *Goethe after Two Centuries*, Louisiana State University Press, 1952, pp. 97-102, Humanities Series #1.)

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THE GREAT ONES

As a substitute for the widely accepted interpretation of "great ones" for the "great oneyers" in *I Henry IV*, WALDO F. McNEIR of Louisiana State University proposes "one eyers." Thus, joined as it is to bargo-master, its reference would be to those in high places who wink an eye "at the depredations of Falstaff and his crew." An elaborate wink of the eye as a stage grimace should accompany its delivery on the stage. ["Henry IV, Part I, II.i. 76-85," *The Explicator*, x:6 (April 1952), #37.]

SUCCESS IN SUCCESSION

In arguing that the plays from *Richard II* through *Henry V* modified Tudor conceptions of history, IRVING RIBNER of Ohio State University states that the success of Henry IV "in maintaining order goes far to compensate for the illegality of his title." When the "divinely sanctioned social hierarchy" of weak kings like Richard "conflicted with the obvious good of England," Shakespeare demonstrates that his political sympathies are with the usurper, though he may not take sides between the men as men. In the earlier tetralogy Shakespeare accepts the Tudor doctrines of degree, of absolutism and passive obedience, unqualified, and brings the cycles of crime and retribution to a close in the tyranny of Richard III. But in the latter, Shakespeare's interest shifts to the crucial problem of the day, that of succession to the throne. Here he balances the danger of weak kingship against that of rebellion and prepares a portrait of the ideal king. In these highly unified plays, Shakespeare confronts Henry IV and Henry V with the threats that defeated Richard, thus commenting sharply upon the early and later reigns. Though Henry IV is not absolved of guilt, Richard's helpless reliance upon divine right shows the "pathetic insufficiency" of Tudor theory. Moreover, in attempting to justify this usurpation without advocating rebellion, Shakespeare depicts a Richard who clearly deposes himself, and is perhaps led to tragedy of character. ["The Political Problem in Shakespeare's Lancastrian Tetralogy," *Studies in Philology*, XLIX:2 (April 1952), 171-184.]

IAGO NO MALEVOLE

Prof. ELMER EDGAR STOLL, of the University of Minnesota, examines the late Theodore Spencer's "The Elizabethan Malcontent" (*Adams Memorial* Volume, 1950) and refutes the latter's conclusion that Iago, like Marston's Malevole, is a malcontent. Iago is neither "melancholy nor a melancholiac"; he does not "go in for sprightly or uncouth irrelevance" (as do Malevole and Hamlet), and he does not "brood on sex, death, or decay." In short, Iago displays none of the behavior of, and is not motivated by the psychology of, the traditional stage-malcontent. Iago does not, indeed, have any grievance, and there is no real basis for his conduct. It is this mistaken insistence that Iago thinks he has and does have a grievance—a view held by "Professor Kittredge and others" and a probable influence on Spencer's article, that allows of the chain of seeming logic that makes him a malcontent. ["Iago Not a 'Malcontent'," *Jnl. of Eng. & Germanic Philology*, LI (April 1952), 163-67.]

A CRITIC OF CRITICS OF CRITICS

CLARENCE L. KULISHECK of Baker University briefly defends the "new critics" declaring that the present ridicule they are facing is more dangerous than were the former attempts to prove them politically subversive. Douglas Bush was using good taste when he started this ridicule at the MLA meeting in 1948, Prof. Kulishek admits (though he does by inference compare Bush to a court jester); but Bush's imitators in *College English*, *The American Scholar*, and *The New Yorker* he finds boring and bad for us. He is as tired of their jokes as they are of the excesses they laugh at, and he thinks it is "just about time" to call a halt. He wants to see a "new series of critiques on the new criticism . . . to . . . elucidate what is good about it." ["Time for a New Indoor Sport," *College English*, XIII:6 (March 1952), pp. 312-315.]